



# SIX SIMPHONIES

A

Deux Violons, Taille & Basle,  
*Deux Hautbois et deux Cornes de Chasse ad Libitum.*

COMPOSÉES ET DEDIEES

A S. A. S. MONSIEUR

LE PRINCE D'ORANGE & NASSAU

Stadhouder Héritaire des Provinces

Unies des Pais-bas &c.

Par C. E. GRAAF

Maitre de Chapelle de Sa dite S. A. S.

Prince Stadhouder.

OEUVRE VII.

N<sup>o</sup> 99.

Prix

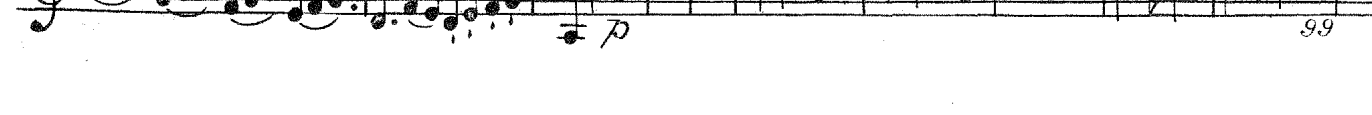
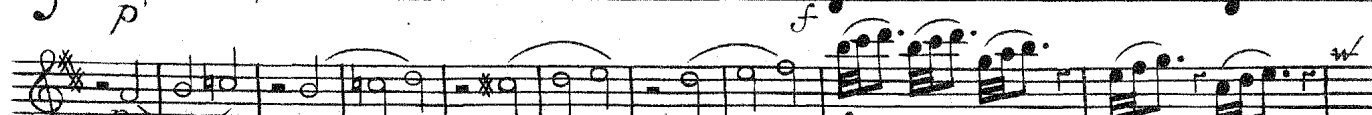
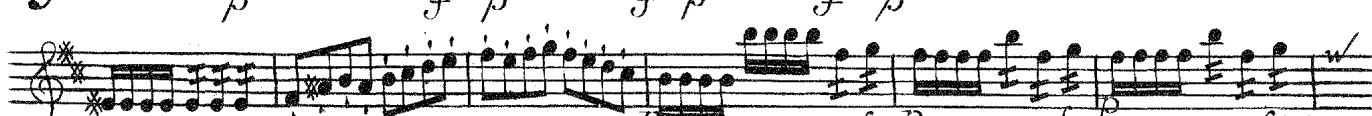
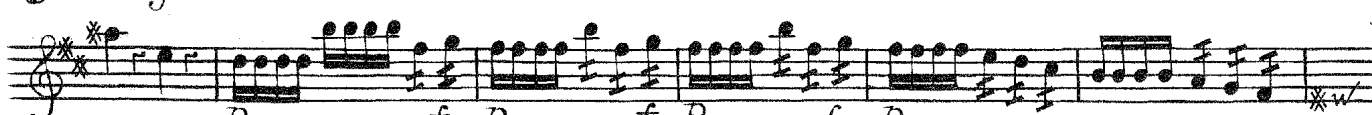
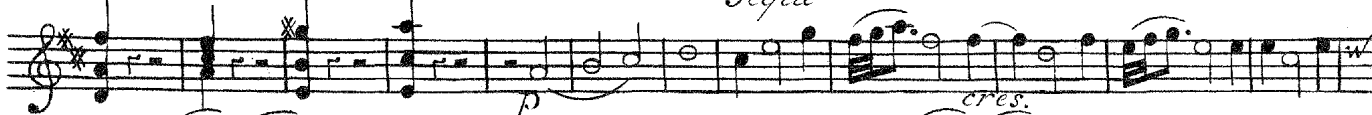
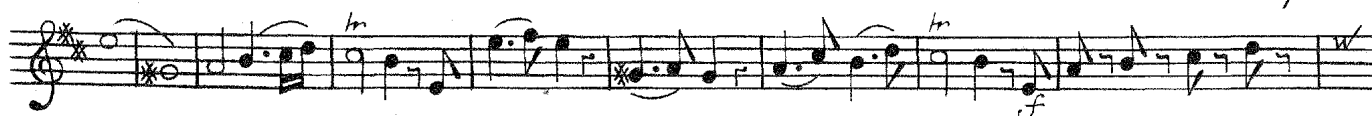
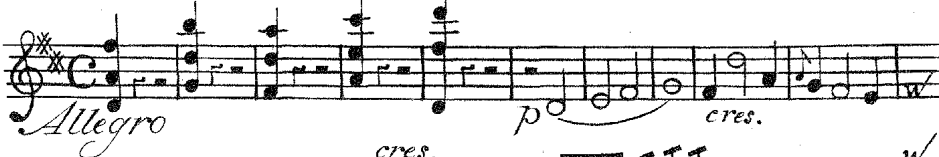
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## VIOLINO PRIMO

[D-Dur]

SINFONIA I



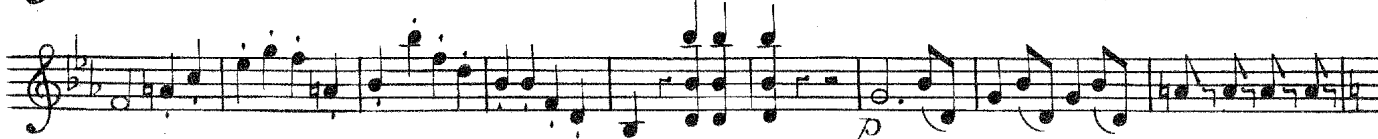
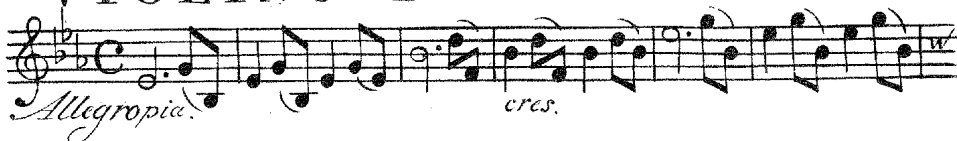
# VIOLINO PRIMO

5

This page of a musical score for Violino Primo (First Violin) contains 15 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three main sections:   
1. **Seque** (Sequel): The first two staves, featuring a melodic line with eighth and sixteenth notes.   
2. **Andante**: The third staff, marked with a tempo change. It includes dynamic markings such as *p* (piano), *f* (forte), and *unis.* (unison).   
3. **Allegro**: The fourth staff, marked with a tempo change. It features more complex rhythmic patterns and dynamic markings like *p*, *f*, and *unis.*   
The score concludes with a double bar line on the fifteenth staff. The page number 99 is located at the bottom right corner.

[E♭-Dur]  
SINFONIA II

## VIOLINO PRIMO





# VIOLINO PRIMO

7

This page of a musical score for Violino Primo (Violin I) contains 14 staves of music. The key signature is B-flat major (two flats). The tempo and dynamics are as follows:

- Staff 1:** *cres.* (crescendo), *f* (forte).
- Staff 2:** *f* (forte), *p* (piano).
- Staff 3:** *Andante* (tempo), *f* (forte), *p* (piano).
- Staff 4:** *f* (forte), *p* (piano).
- Staff 5:** *f* (forte), *p* (piano).
- Staff 6:** *f* (forte), *p* (piano).
- Staff 7:** *f* (forte), *p* (piano).
- Staff 8:** *f* (forte), *p* (piano).
- Staff 9:** *cres.* (crescendo), *f* (forte), *p* (piano).
- Staff 10:** *Allegro* (tempo), *f* (forte).
- Staff 11:** *Fine* (end of section), *p* (piano).
- Staff 12:** *f* (forte), *p* (piano).
- Staff 13:** *f* (forte), *p* (piano).
- Staff 14:** *f* (forte), *p* (piano).

The score includes various musical notations such as slurs, ties, and dynamic markings. The final measure of the page is marked *Da Capo al fine* (Da Capo to the end).

## VIOLINO PRIMO

## SINFONIA III

[Gour]

Allegro

Violino Primo

Sinfonia III

[Gour]

Allegro

Dynamic markings: *p*, *f*, *cres*

Page number: 99

# VIOLINO PRIMO

9

This page of a musical score for Violino Primo (Violin I) contains 14 staves of music. The score is written in treble clef with a key signature of one sharp (F#). The tempo and dynamics are indicated throughout the piece.

**Tempo and Dynamics:**

- Andante:** Indicated at the beginning of the third staff.
- Presto:** Indicated at the beginning of the eighth staff.

**Dynamics:** The score includes various dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *cres* (crescendo), and *decres* (decrescendo). There are also markings for *tr* (trill) and *acc* (accents).

**Notation:** The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The score concludes with a double bar line and a repeat sign at the end of the fourteenth staff.

[A-Dur]

# VIOLINO PRIMO

## SINFONIA IV

*Allegro*



## 11

99



VIOLINO PRIMO

# SINFONIA V

*Allegro*

12 [F-Dur] VIOLINO PRIMO

SINFONIA V

*All. ego*

The musical score is written for the Violino Primo part of the fifth symphony. It begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is marked 'All. ego'. The score consists of 12 staves of music. The first staff has a treble clef and a key signature of one flat. The music is written in a single system. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics such as f (forte), p (piano), and cresc (crescendo) are indicated. The tempo is marked 'All. ego'.

V I O L I N O P R I M O

13

*Sempre piano*

*Andante*

*Presto*

VIOLINO PRIMO

# SINFONIA VI

*Allegro*

14 [B-Dur] VIOLINO TRIMO

SINFONIA VI *Allegro*

99

# VIOLINO PRIMO

15

*Andante*

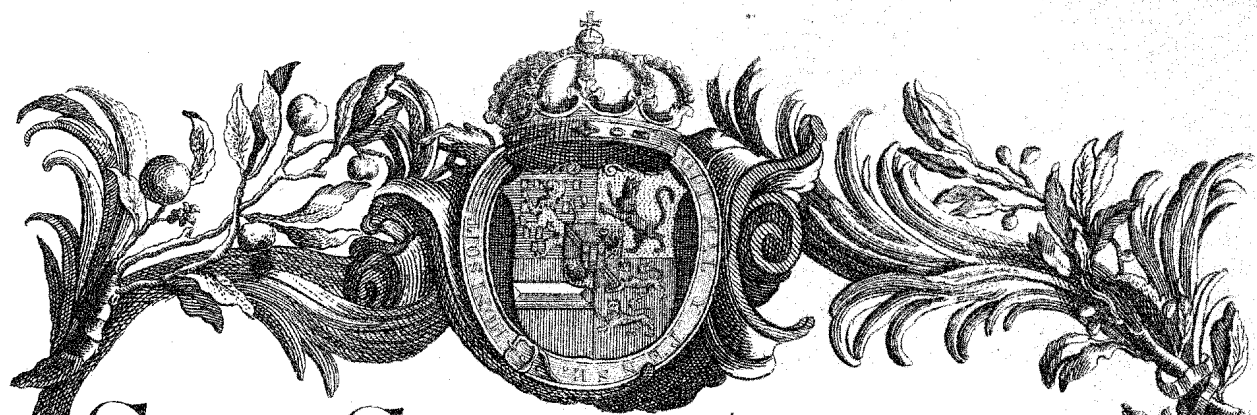
# CATALOGUE

*De Musique Vocale & Instrumentale des plus Célèbres Auteurs la quelle JEAN JULIEN HUMMEL a fait Imprimer & Graver à Amsterdam, depuis peu, et quil continuera à debiter.*

NB. on peut avoir les mêmes Musiques et des feux marqués chez B. Hummel, Marchand de Musique à la Haye.

<p><b>Concerts pour les Violons</b></p> <p>Morigi 6. Conc. à 7 Parties avec les agréments de 6. Allegro Opera III. ----- 7</p> <p>Nardini 6. Conc. à 7 Parties con Corni ad. Libitum Op. I. ----- 7</p> <p>Bach (Jean) 6. Concerts pour le Clavecin, 2 Violons &amp; Violoncelle Opera I. ----- 7</p> <p>Reinards VI. Flut. Trar. Conc. à 3. part. les adagies sont avec des Agréments Op. III ----- 7</p> <p><b>Overtures &amp; Symphonies</b> à 4. &amp; plusieurs parties.</p> <p>Abel 6. Symph. avec Hautbois &amp; Cornes ad. Libitum Op. I. ----- 6</p> <p>Abel 6. Symph. avec Hautbois &amp; Cornes Op. IV ----- 6</p> <p>Alcuni Emoli. Mostri 6. Symph. Hautb. &amp; Corn. ad. Lib. ----- 6</p> <p>Hendius 6. Symph. à 4. Part. Op. II. Pour les apprentis. ----- 4</p> <p>Pugnani 3. Quartetti con Hautbois &amp; Cornes Obligés ----- 4</p> <p>Pugnani 3. Quartetti à 4. Parties Obligés ----- 3</p> <p>Richter 6. Symph. Hautb. &amp; Cornes ad. Lib. Opera II. ----- 6</p> <p>Richter 6. Symph. Hautb. &amp; Cornes Obligés Opera IV ----- 6</p> <p>Schwindl 6. Symph. Hautb. &amp; Cornes ad. Libitum Op. I. ----- 6</p> <p>Schwindl 6. Symph. avec Hautb. &amp; Corn. Op. II. ----- 6</p> <p>Santolapis 6. Symph. avec Cornes ad. Libitum ----- 6</p> <p>Filtz 6. Symph. choisies avec Hautb. &amp; Cornes ----- 6</p> <p>Solnitz 6. Symph. à 4. Parties Opera III. ----- 4</p>	<p>Stamitz 6. Symph. avec Hautbois &amp; Cornes Obligés. choisis de l'Opera + &amp; 5. Improvisés à Paris, mais réimprimés à Amsterdam. ----- 6</p> <p>Meder 6. Symph. avec Hautbois Hautb. &amp; Cornes Op. I. ----- 6</p> <p>Hayden 6. Quartetti 2 Violons, Viola, &amp; Basses Obligés Op. I. ----- 5</p> <p>Ricci 6. Symph. avec Hautb. &amp; Cornes Opera II. ----- 6</p> <p>Bach 6. Symph. avec Hautb. &amp; Cornes ad. Lib. Op. III. ----- 6</p> <p>Tieschi 6. Quartetti con Flute Trar. Violon Viola &amp; Violoncelle Obligés Opera I. ----- 4</p> <p>Schmitt 6. Pièces cons. en 2. Symph. 2. Quartetti &amp; 2. Quintetti Op. I. ----- 6</p> <p><b>Trios à Deux Violons &amp; Basses.</b></p> <p>Abel VI. Trios Opera III. ----- 3</p> <p>Campioni VI. Trios Op. VI. ----- 3</p> <p>----- VI. Trios Op. VII. ----- 3</p> <p>Gallioti VI. Trios Op. II. ----- 3</p> <p>Guerini VI. Trios Op. VI. ----- 3</p> <p>----- Op. VII. ----- 3</p> <p>Pugnani VI. Trios Op. III. ----- 3</p> <p>Richter VI. Grand Trios Op. III. ----- 4</p> <p>Ricci VI. Trios Op. III. ----- 3</p> <p>Schmitt VI. Trios Op. I. ----- 3</p> <p>Spangenberg &amp; Zebro. XII. Trios. ----- 5</p> <p><b>Trios à Deux Flutes Trar. &amp; Basses.</b></p> <p>Campioni III. Trios Op. IV. ----- 4</p> <p>Groneman VI. Trios Op. II. ----- 3</p> <p>Schwindl VI. Trios Op. III. ----- 3</p>	<p><b>Trios Pour le Clavecin.</b></p> <p>Graf VI. Trios avec Viol. Op. IV. ----- 5</p> <p>Bach VI. Trios con Violon ou Fl. Trar. Op. II. ----- 5</p> <p>Abel VI. Trios con Violon ou Flute Trar. Op. V. ----- 7</p> <p>Sarti III. Trios avec Violon &amp; Flute Trar. ----- 10</p> <p>Boutmy VI. Trios con Violon ad. Libitum Opera I. ----- 3</p> <p>Chaloe VI. Trios con Violon ad. Libitum Opera II. ----- 4</p> <p>Filtz VI. Trios con Violon Op. II. ----- 5</p> <p><b>Duos pour les Violons &amp; Flutes Traversières.</b></p> <p>Fritz VI. Duos. ----- 2</p> <p>Guerini VI. Duos Op. IV. ----- 3</p> <p>----- VI. Duos Op. V. ----- 3</p> <p>----- VI. Duos à l'usage des commensaux Op. X. ----- 2</p> <p>Pugnani VI. Duos Op. IV. ----- 3</p> <p>Noferi VI. Duos. ----- 3</p> <p>Spadina VI. Duos Op. VI. ----- 3</p> <p><b>XII. Aires d'Operas Ital. appropriées pour 2 Violons</b></p> <p>Steebory VI. Flut. Duos Op. I. ----- 3</p> <p>Dottel &amp; Fas. VI. Flut. Duos Op. I. ----- 3</p> <p>Valentine VIII. Sonates pour les commensaux Opera V. ----- 2</p> <p>Reinards X. Sonatines Op. I. Lib. ----- 1</p> <p>----- VI. Sonates Op. I. Lib. II. ----- 2</p> <p><b>Solos a Violon &amp; Basses.</b></p> <p>Ferari VI. Solos Op. II. ----- 2</p> <p>Tartini XII. Solos Opera I. ----- 6</p> <p>----- VI. Solos Opera II. ----- 3</p> <p>Felch VI. Solos Op. I. ----- 3</p> <p>Reinards VI. Flut. Solos Op. II. ----- 3</p> <p>Hupfeld VI. Solos Op. I. ----- 3</p> <p>Lolli VI. Grand Solos Op. I. ----- 4</p> <p><b>Pièces pour le Clavecin</b></p> <p>Michalet Opera I. ----- 3</p> <p>----- Op. II. ----- 3</p> <p>Gauthier VI. Sonat. Op. II. ----- 3</p> <p>Kelner VI. Fugues ----- 2</p> <p>Pièces Choieses ----- 1</p> <p>Eagnelli VI. Sonatines. ----- 2</p> <p>Tranti VI. Sonates Op. I. ----- 3</p> <p>Wagenseil III. Divertisf. ----- 1</p>	<p><b>Airs Francoises Italiennes &amp; Hollandoises.</b></p> <p>Flour des Aires de diverses Op. ----- 10</p> <p>----- des Français avec l'Accompagnement des Violons Partie Première ----- 3</p> <p>----- Deuxieme ----- 3</p> <p>Extrait des Aires Français appropriés pour le Chant avec la Basses Suite d'Extrait d'Airs Français Partie Seconde ----- 6</p> <p>Quelici XII. Chayons Ital. ----- 1</p> <p><b>De 4. Musicale Jaargetyden</b> 2nde. Hollandsche Lang. Kortjes, met een. Baget Continu. het Eerste Stukje verbeeldende de Lente ----- 1</p> <p>Breede ----- de Zomer ----- 1</p> <p>Derde ----- de Herfst ----- 1</p> <p>Vierde ----- de Winter ----- 1</p> <p>des 4. Compleet werk voor ----- 6</p> <p>Mahaut. Musicale Lydkorting, bestaende in Hollandsche Lang. Liederen Eerste Stukje. ----- 2</p> <p><b>Petites Aires &amp; Men:</b></p> <p>Morigi. Menuets avec variations ----- 15</p> <p>Recueil des Marches, Menuets, &amp; autres Pièces Airs Vlaenderlles en Contradansen van de Schouburg ----- 1</p> <p><b>Diverses Traittes de Musique.</b></p> <p>Mahaut. Nouvelle Methode pour apprendre à jouer de la Flute Traversiere ----- 2</p> <p>----- de la Flute ----- 2</p> <p>Teslarini. Methode pour apprendre à jouer du Violon ----- 1</p> <p>Murburg. Inleiding tot het Clavier Speken, uit het Hoogduitsche vertaalt, door J. W. Lustig ----- 1</p> <p>----- Breede Deel ----- 2</p> <p>Filtz ondersys om Clavieren en Orgels in alle Tonen over te voeren te spelen, vertaalt door J. W. Lustig ----- 6</p> <p>----- Enverreld ----- 6</p> <p>Piqually. Aufse Contance Rendue Aisee, à l'usage des Commensaux, vertaalt door J. W. Lustig ----- 2</p> <p>Les susdits Triumel vend toutes sortes de Papier de Musique reglé, comme aux 3. de l'Imprimerie, vertaalt par les Violons &amp;</p>
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Deux Violons, Taille & Basle,  
*Deux Hautbois et deux Cornes de Chasse ad Libitum.*

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OEUVRE VII.

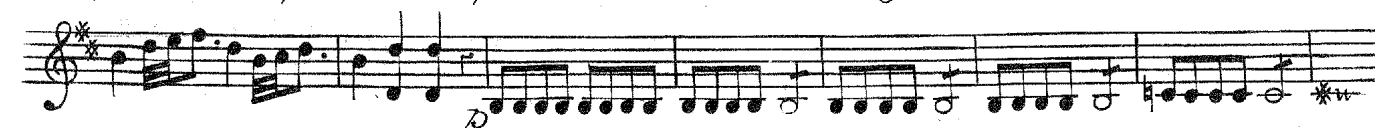
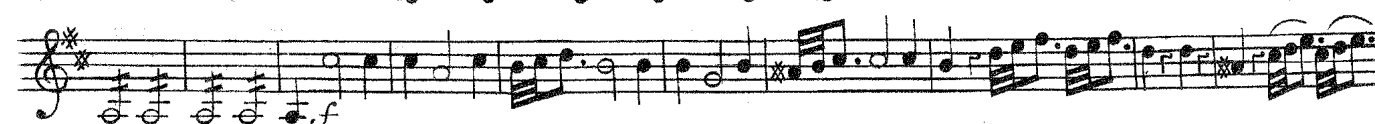
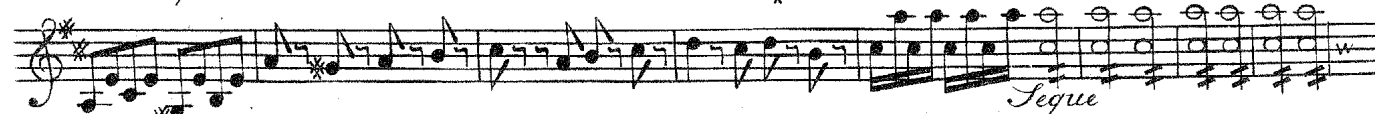
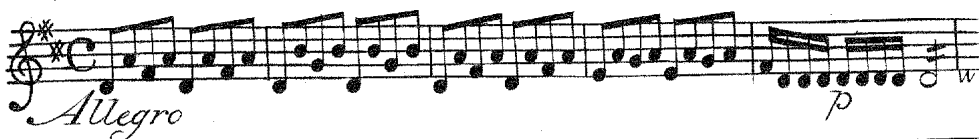


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## VIOLINO SECONDO

## SINFONIA I



# VIOLINO SECONDO

5

*p*

*Segue*

*Andante*

*p* *f* *Unis*

*p* *f* *Unis*

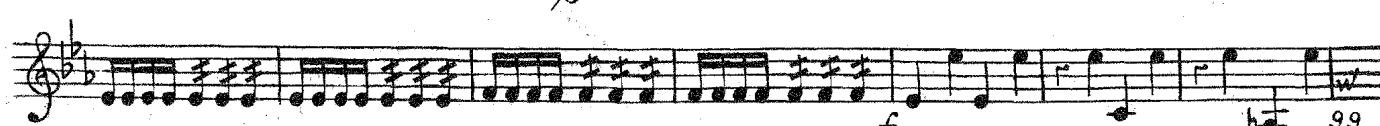
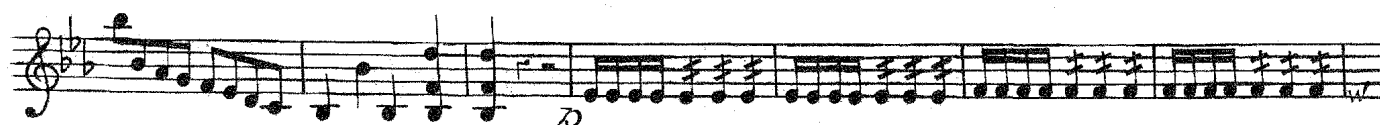
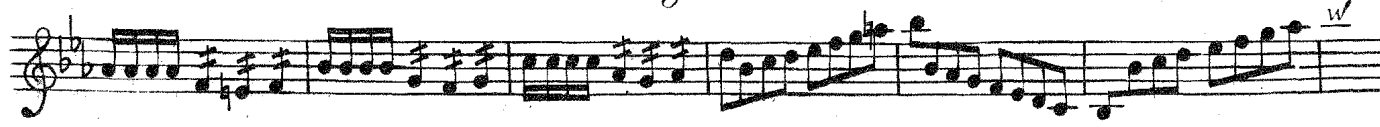
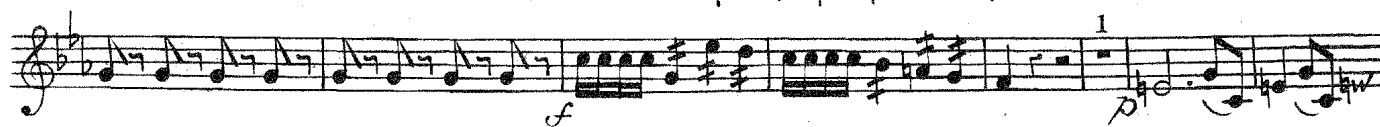
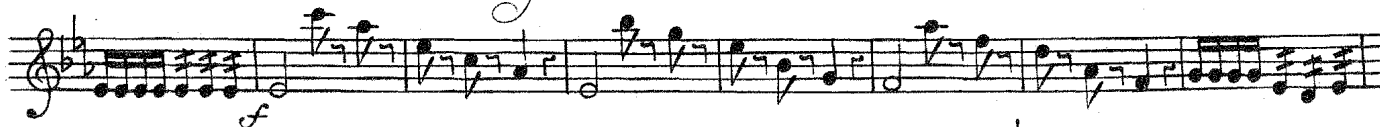
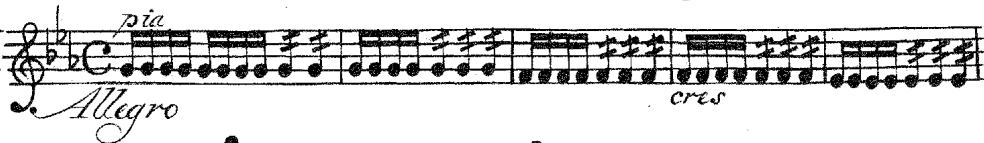
*Allegro*

*p* *f*

99

## VIOLINO SECONDO

## SINFONIA II



## 7

99



## VIOLINO SECONDO

## SINFONIA III

*Allegro*

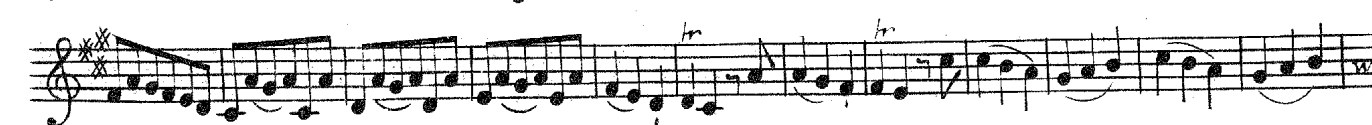
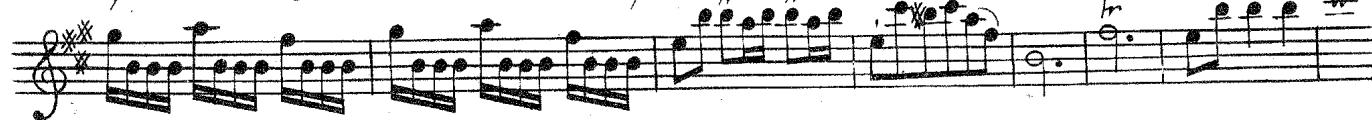
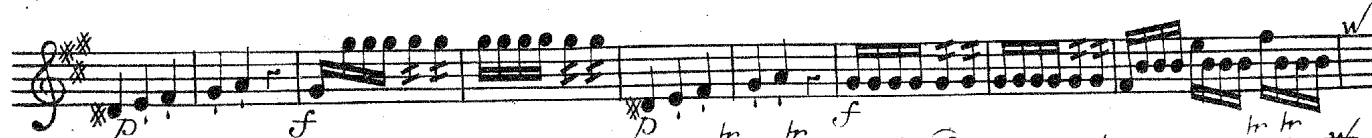
The musical score for Violino Secondo, Sinfonia III, is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro*. The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single system. The score includes various dynamics such as *p* (piano), *f* (forte), and *cres.* (crescendo). There are also markings for *tr* (trills) and *w* (accidentals). The score ends with a double bar line and the number 99.

## 9

9.5

## VIOLINO SECONDO

## SINFONIA IV



# VIOLINO SECONDO

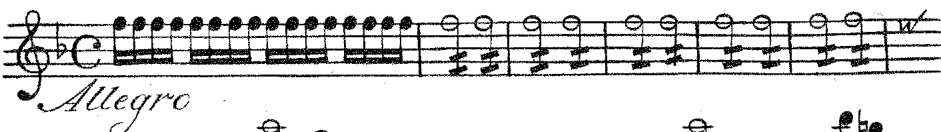
11

This page of a musical score for Violino Secondo (Violin II) contains ten staves of music. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo and dynamics are indicated throughout the piece.

- Staff 1:** Starts with a 2/4 time signature and a first ending bracket. The tempo is *Andante*. Dynamics include *p* (piano) and *f* (forte).
- Staff 2:** Continues the *Andante* section with various dynamic markings.
- Staff 3:** Continues the *Andante* section.
- Staff 4:** Continues the *Andante* section.
- Staff 5:** Continues the *Andante* section.
- Staff 6:** The tempo changes to *Moderato*. The time signature changes to 3/4. Dynamics include *p* and *f*.
- Staff 7:** Continues the *Moderato* section. A section marked *Trio pia* begins with a 3/4 time signature and a key signature change to two sharps (F#, C#).
- Staff 8:** Continues the *Trio pia* section. A first ending bracket is present. The tempo changes to *Men. D.C.* (Moderato di Canto).
- Staff 9:** The tempo changes to *Presto*. The time signature changes to 3/8. Dynamics include *p* and *f*.
- Staff 10:** Continues the *Presto* section.
- Staff 11:** Continues the *Presto* section.
- Staff 12:** Continues the *Presto* section.
- Staff 13:** Continues the *Presto* section.
- Staff 14:** Continues the *Presto* section.
- Staff 15:** Continues the *Presto* section.

## VIOLINO SECONDO

## SINFONIA V







VIOLINO SECONDO

# SINFONIA VI

*Allegro*

**SINFONIA VI** *Allegro*

The image displays a page of musical notation for the first violin part of a symphony. The title 'SINFONIA VI' is prominently displayed at the top left, followed by the tempo marking 'Allegro'. The music is written on 15 staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are interspersed throughout the score. The piece concludes with a double bar line at the bottom right, with the page number '99' printed below it.

## 18

The image shows a handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegro". The key signature is one flat (B-flat major). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *cres.* (crescendo) are used throughout. The score includes various musical notations like slurs, ties, and repeat signs. The bottom right corner of the page is marked with the number "99".



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## V I O L A

## SINFONIAL

*Allegro*

1

*p*

*cres.*

*f*

*p*

*f*

*f*

*p*

*f*

*p*

*f*

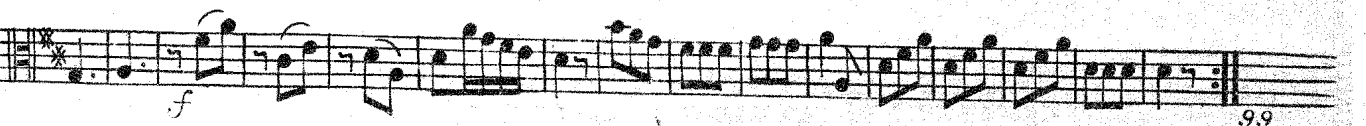
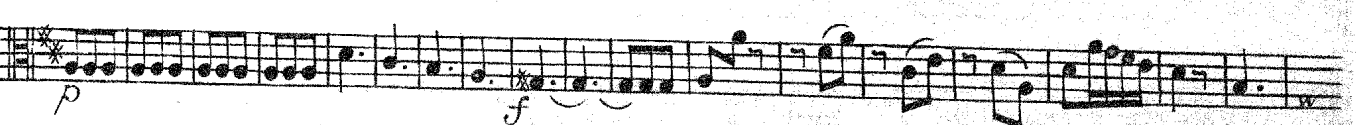
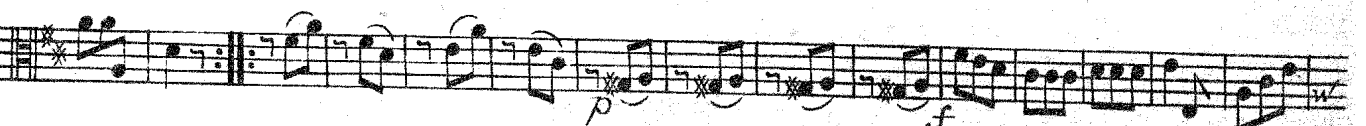
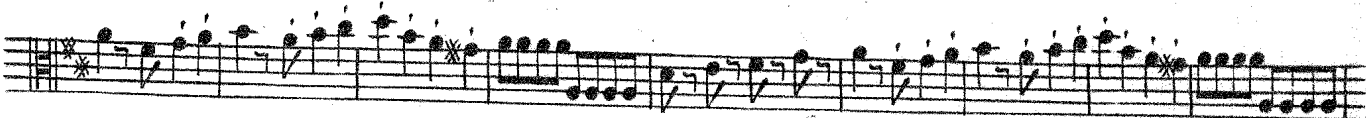
1

2

99

# V I O L A

5





## V I O L A

## SINFONIA II

*Allegro*

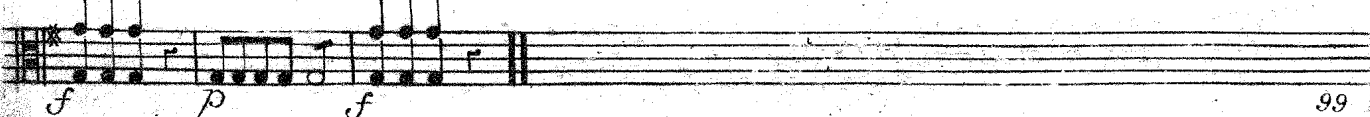
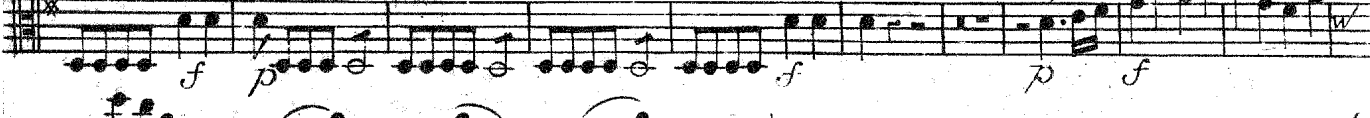
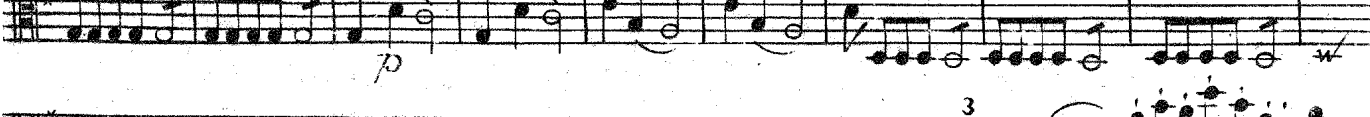
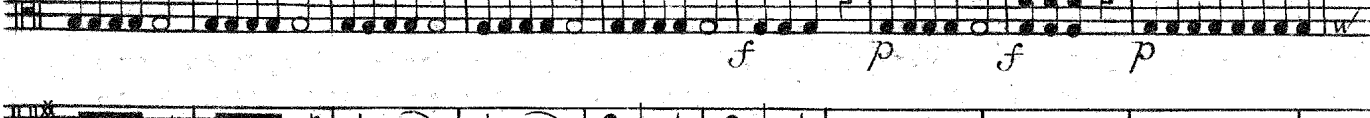
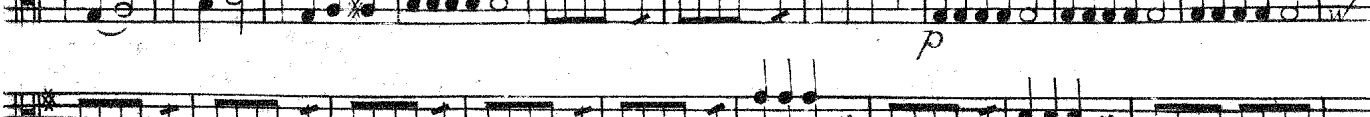
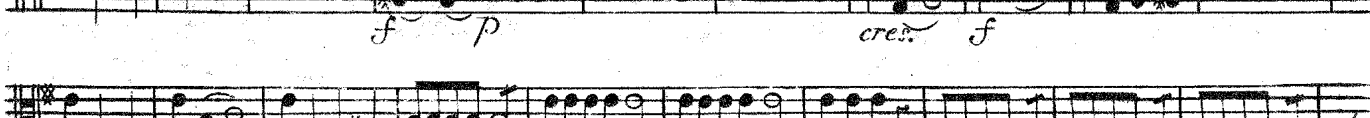
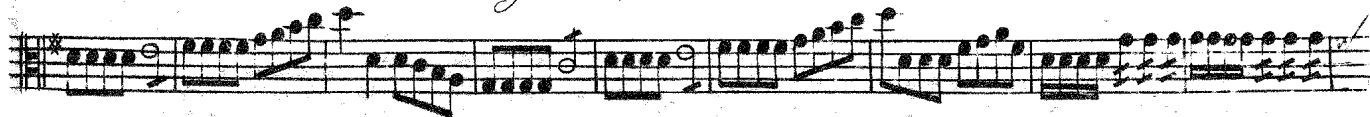
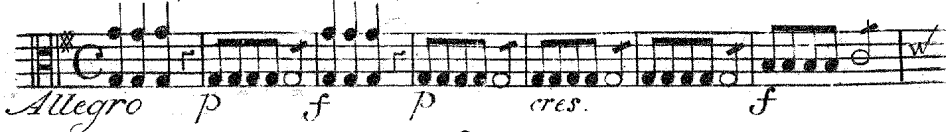
The image displays a single-staff musical score for a Violin, identified as the second movement of a symphony. The notation is written on a single five-line staff with a treble clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as *Allegro*. The score begins with a series of sixteenth-note runs. Dynamic markings include *f* (forte), *p* (piano), and *cres* (crescendo). There are also markings for *tr* (trill) and *gliss* (glissando). The piece concludes with a final *p* marking and a double bar line. The page number 99 is visible in the bottom right corner.

•

99

## V I O L A

## SINFONIA III



## 9

9.9

## SINFONIA IV

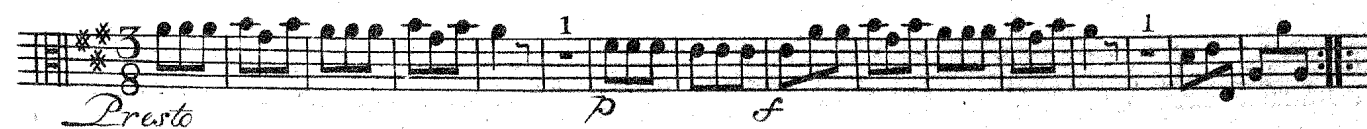
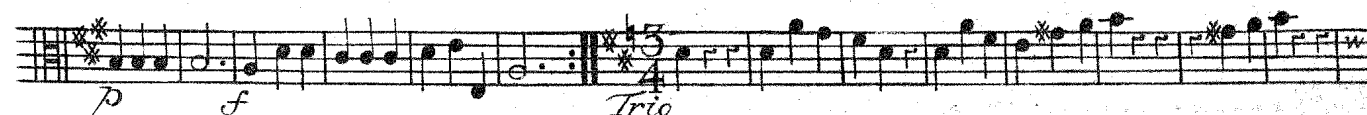
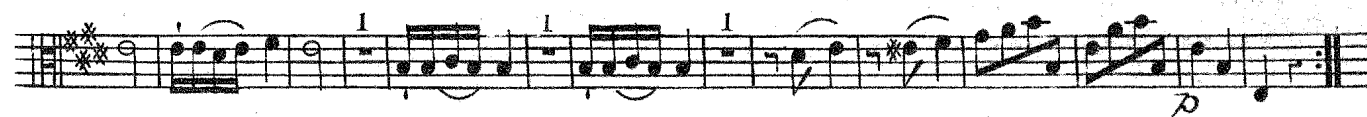
## V I O L A

*Allegro*

Violin part of Sinfonia IV, page 10. The score is written for a single violin on a single staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegro*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line.

# V I O L A

11





## V I O L A

## SINFONIA V

*Allegro*

This page contains the first eleven staves of the Violin part for the first movement of the fifth symphony. The music is in C major, 2/4 time, and begins with a series of sixteenth-note runs. The tempo is marked 'Allegro'. The notation includes various dynamics such as *f* (forte) and *p* (piano), as well as articulation marks like accents and slurs. The staves are numbered 1 through 11. The page concludes with a double bar line and the page number 99.

# V I O L A

13

*f*

*w*

*w*

*3*  
*4*  
*Andante*

*2*

*2*  
*Presto*

*1* *w*

*p*

*w*

*f*

*p* *f* *p*

*f* *p*

*f*

# V I O L A

# SINFONIA VI

*Allegro*

SINFONIA VI

*Allegro*

99

## 15

**Violin A**

*Andante*

*Allegro*

*Fine.*

99

Tasto Solo

99

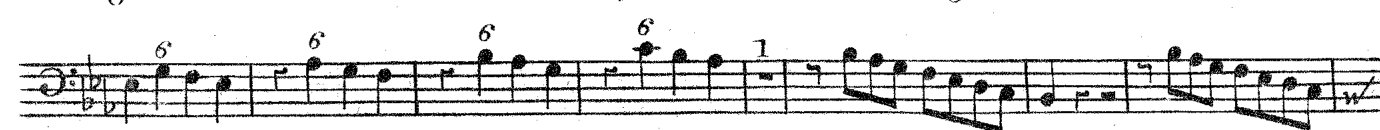
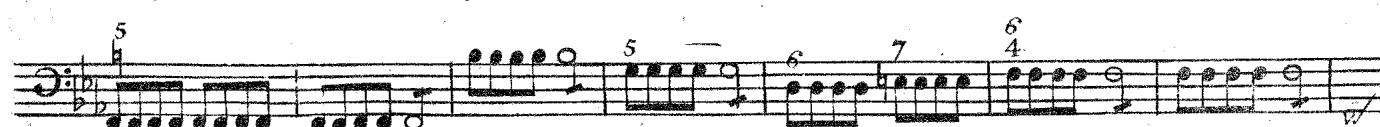
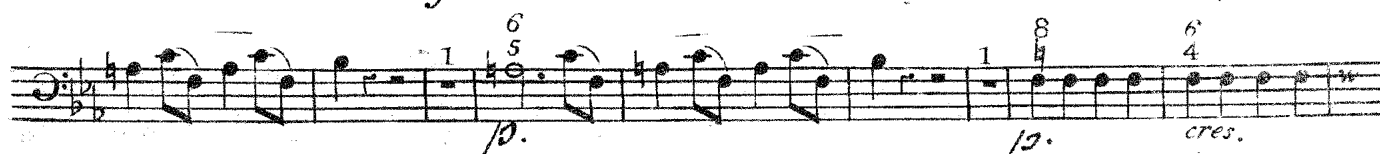
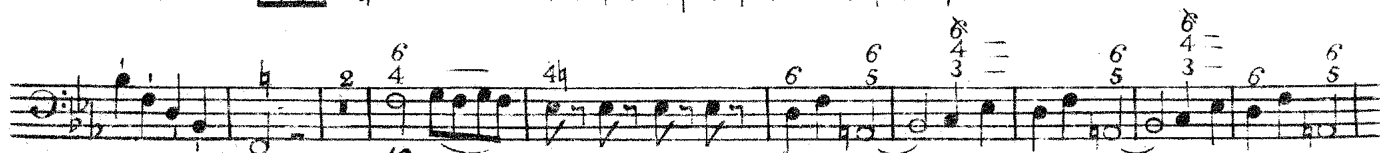
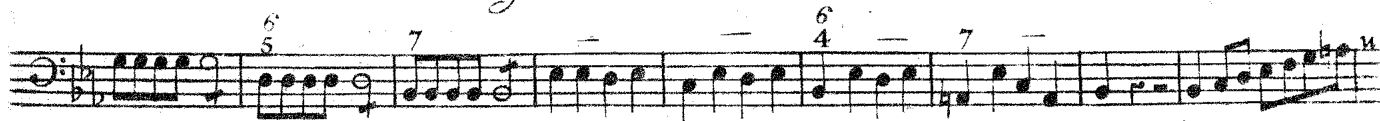
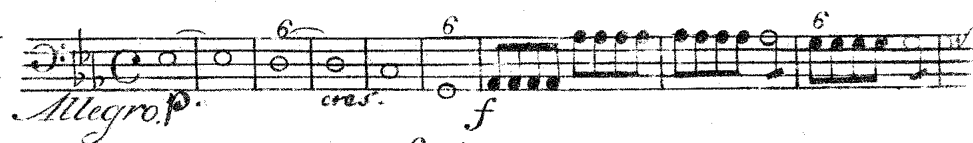
B A S S O

This page contains musical notation for a piece titled "Basso". The notation is arranged in ten systems, each consisting of two staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a forte (f) dynamic and a tempo of Andante. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fingerings and articulations. The piece concludes with a final cadence. The page number 99 is visible in the bottom right corner.



## BASSO

## SINFONIA II



# BASSO

7

This musical score for Bassoon spans measures 7 through 14. It begins with an *Andante* section (measures 7-12) and transitions to an *Allegro* section (measures 13-14). The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings like *p* (piano) and *f* (forte). The *Andante* section features a series of sixteenth-note patterns with fingerings like 6 4, 5 4, and 6 5. The *Allegro* section consists of rapid sixteenth-note runs. The piece concludes with a *Fine.* marking and a *Da Capo al Fine* instruction.

*Andante*

*Allegro*

*Fine.*

*Da Capo al Fine*

*Allegre*

9.9

# BASSO

9

*Andante*

*ppia.*

*f*

*p*

*f*

*pp*

*p*

*f*

*p*

*f*

*pp*

*Presto*

*p*

*cres*

*f*

*p*

*f*

*p*

*f*

*p*

*cres*

*f*

99



## 11

99



B A S S O

# SINFONIA V

*Allegro*

SINFONIA V

*Allegro*

# BASSO

13

*Andante*

*Presto*

## BASSO

## SINFONIA VI

*Allegro*

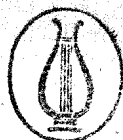
This musical score is for the Bassoon (Basso) part of the Sixth Symphony. It consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked *Allegro*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte), *p* (piano), and *sf* (sforzando). Numerous fingerings are indicated by numbers 1-7 above the notes. The piece concludes with a double bar line on the final staff.

## 15

22



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# OBOE PRIMO

3

## SINFONIA I

*Allegro*

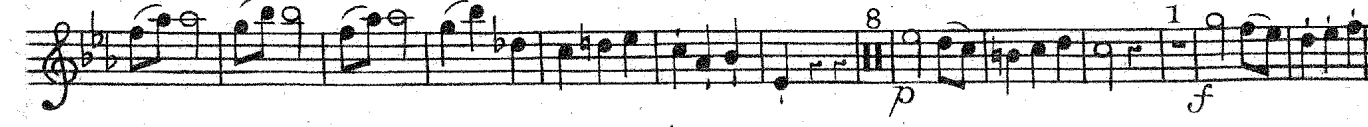
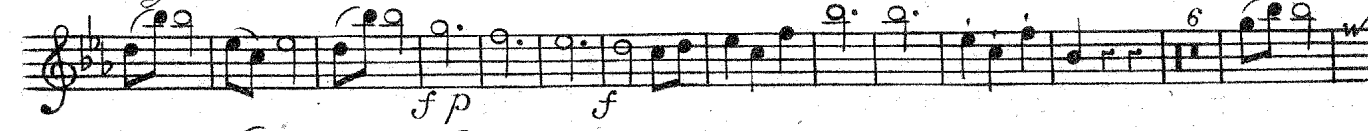
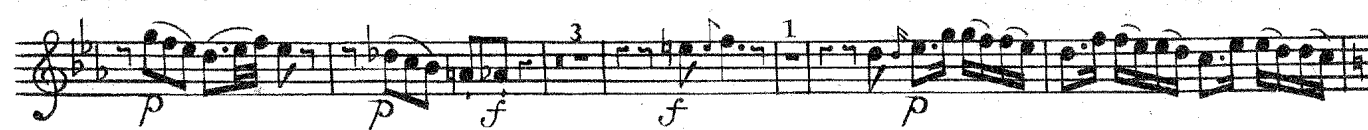
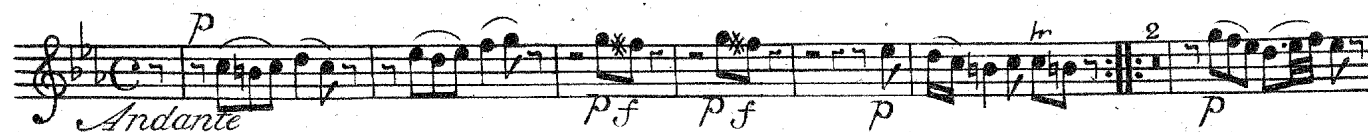
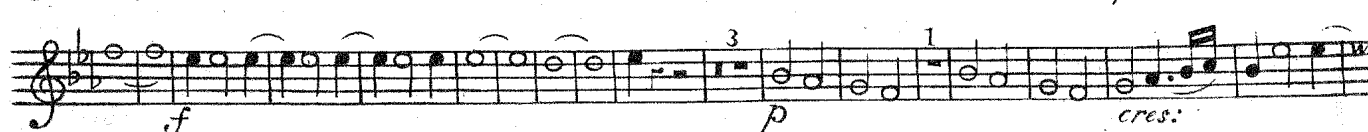
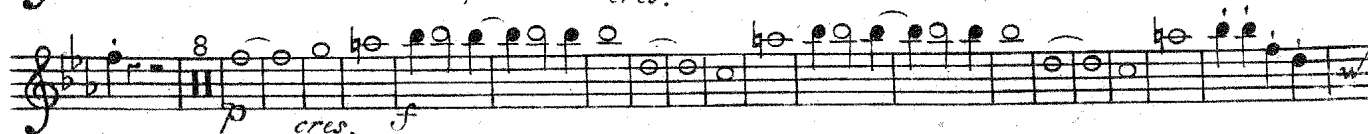
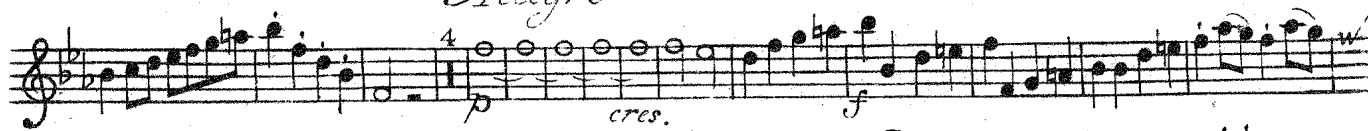
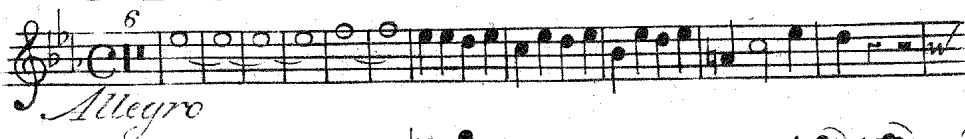
*Andante*

*Allegro*



## OBOE PRIMO

## SINFONIA II



# OBOE PRIMO

## SINFONIA III

*Allegro*

### *Andante*

### *Presto*

## SINFONIA IV OBOE PRIMO

*Allegro*

*Andante p*

*Fin. D.C.*

# O B O E P R I M O

## SINFONIA V

*Allegro*

First system of music for Oboe Primo, measures 1-8. The music is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. Measure 2 contains a half note. Measure 3 contains a half note. Measure 4 contains a half note. Measure 5 contains a half note. Measure 6 contains a half note. Measure 7 contains a half note. Measure 8 contains a half note. The system ends with a double bar line.

Second system of music for Oboe Primo, measures 9-16. The music is in treble clef with a key signature of one flat (B-flat). It begins with a half note. Measure 10 contains a half note. Measure 11 contains a half note. Measure 12 contains a half note. Measure 13 contains a half note. Measure 14 contains a half note. Measure 15 contains a half note. Measure 16 contains a half note. The system ends with a double bar line.

Third system of music for Oboe Primo, measures 17-24. The music is in treble clef with a key signature of one flat (B-flat). It begins with a half note. Measure 18 contains a half note. Measure 19 contains a half note. Measure 20 contains a half note. Measure 21 contains a half note. Measure 22 contains a half note. Measure 23 contains a half note. Measure 24 contains a half note. The system ends with a double bar line.

Fourth system of music for Oboe Primo, measures 25-32. The music is in treble clef with a key signature of one flat (B-flat). It begins with a half note. Measure 26 contains a half note. Measure 27 contains a half note. Measure 28 contains a half note. Measure 29 contains a half note. Measure 30 contains a half note. Measure 31 contains a half note. Measure 32 contains a half note. The system ends with a double bar line.

Fifth system of music for Oboe Primo, measures 33-40. The music is in treble clef with a key signature of one flat (B-flat). It begins with a half note. Measure 34 contains a half note. Measure 35 contains a half note. Measure 36 contains a half note. Measure 37 contains a half note. Measure 38 contains a half note. Measure 39 contains a half note. Measure 40 contains a half note. The system ends with a double bar line.

# O B O E P R I M O

# SINFONIA VI

*Allegro*

**SINFONIA VI** OBOE PRIMO

*Allegro*

*Andante pia.*

*Allegro*

*Fin.*

99





A. AMSTERDAM chez J. J. HUMMEL, Marchand & Imprimeur de Musique.



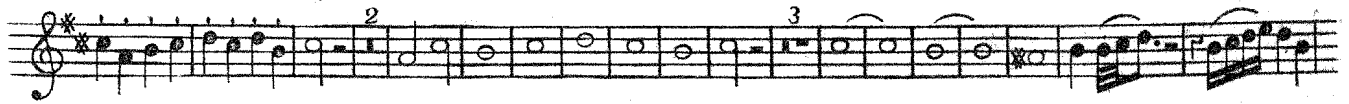
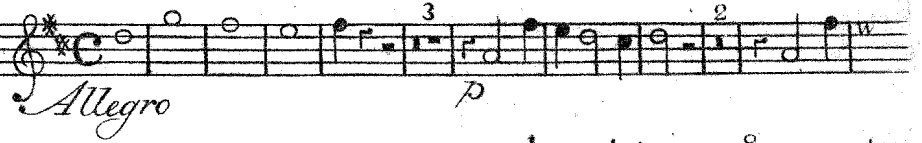


# OBOE SECONDO

3

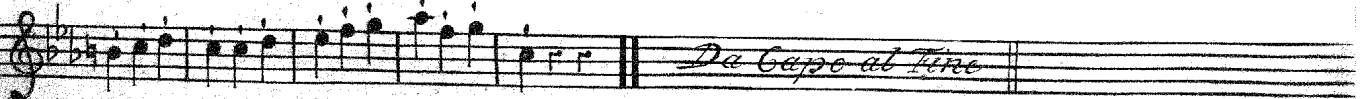
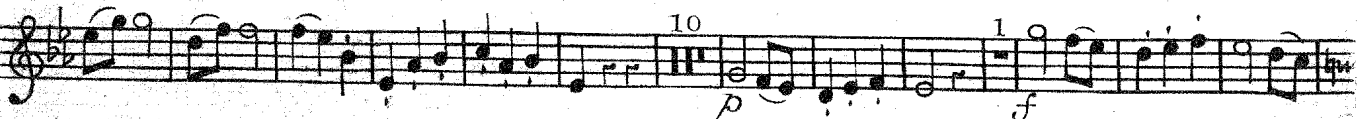
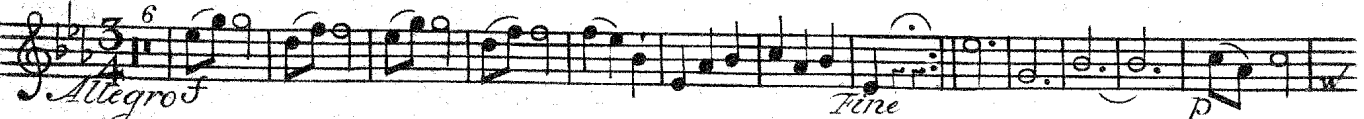
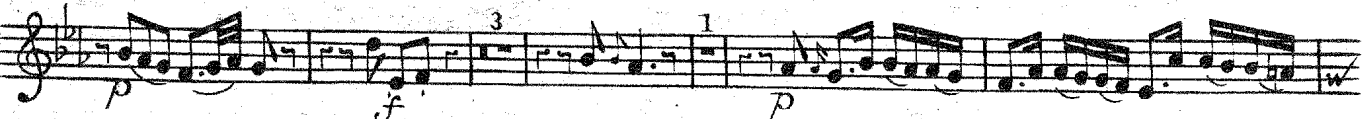
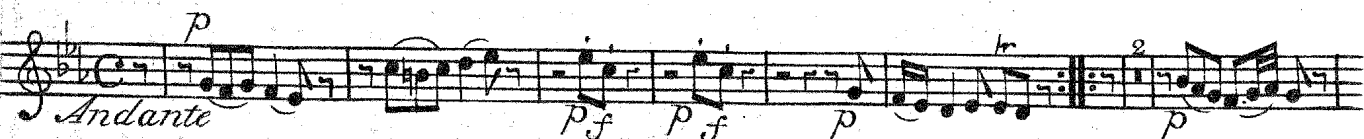
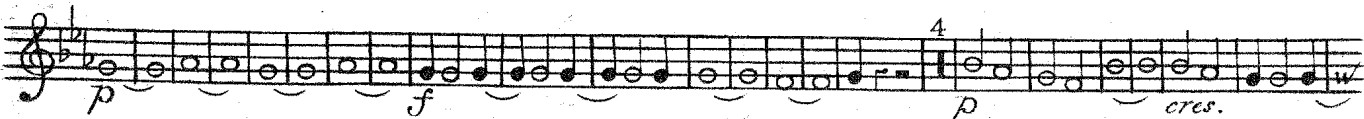
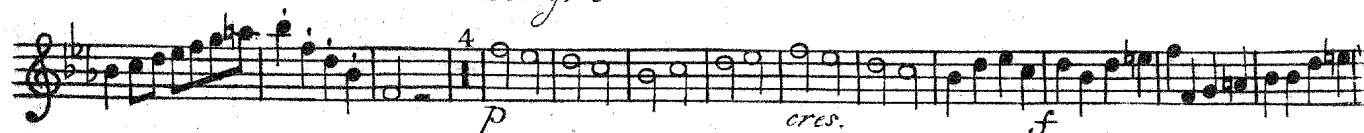
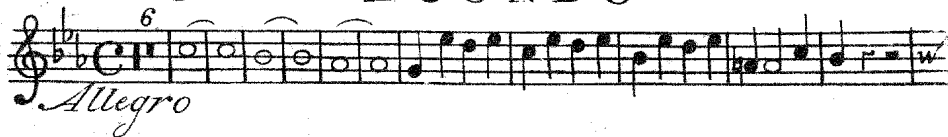
## SINFONIA I

*Allegro*



## OBOE SECONDO

## SINFONIA II





## SINFONIA IV

## OBOE SECONDO

*Allegro*

First system of the *Allegro* section, measures 1 through 15. The music is in 3/4 time with a key signature of two sharps (F# and C#). It features various melodic lines with slurs, ties, and dynamic markings such as *f* (forte) and *hr* (harmonic). Measure numbers 1, 2, 8, and 15 are indicated.

Second system of the *Allegro* section, measures 16 through 23. The tempo changes to *Andante*. The music continues with melodic development and dynamic markings like *p* (piano) and *f* (forte). Measure numbers 7 and 8 are indicated.

Third system of the *Allegro* section, measures 24 through 31. The tempo changes to *Flauti*. The music is marked *Menuetto* and includes dynamic markings *p* and *f*. Measure numbers 1 and 7 are indicated.

Fourth system of the *Allegro* section, measures 32 through 39. The tempo changes to *Presto*. The music features rapid passages with dynamic markings *p* and *f*. Measure numbers 1, 3, 4, and 5 are indicated.

# O B O E S E C O N D O

## S I N F O N I A V

*Allegro*

Measures 1-8 of the Oboe Second staff. The music is in 3/4 time. Measure 1 starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 continues with quarter notes D5, E5, and F5. Measure 3 has quarter notes G5, A5, and B5. Measure 4 has quarter notes C6, B5, and A5. Measure 5 has quarter notes G5, F5, and E5. Measure 6 has quarter notes D5, C5, and B4. Measure 7 has quarter notes A4, G4, and F4. Measure 8 ends with a half note E4. Dynamics include *p* (piano) at measure 5 and *f* (forte) at measure 6. There are also *cres.* (crescendo) markings between measures 5 and 6, and between measures 7 and 8.

Measures 9-10 of the Oboe Second staff. Measure 9 starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 10 continues with quarter notes D5, E5, and F5. Dynamics include *p* (piano) at measure 9 and *f* (forte) at measure 10.

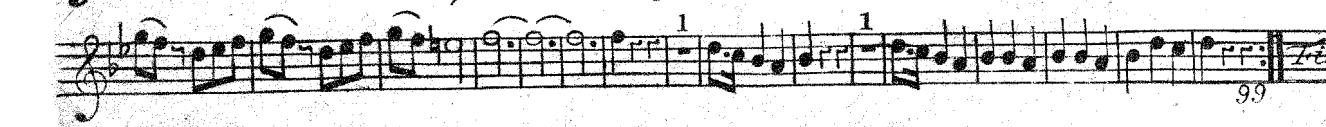
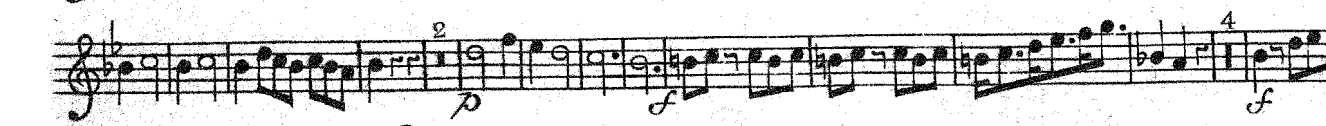
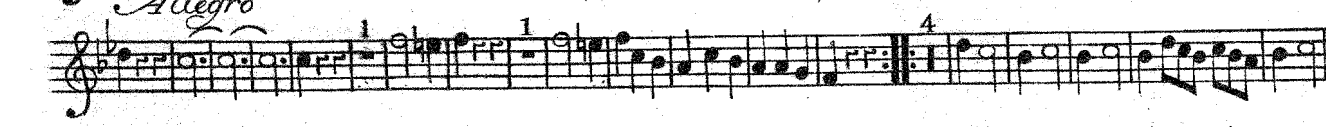
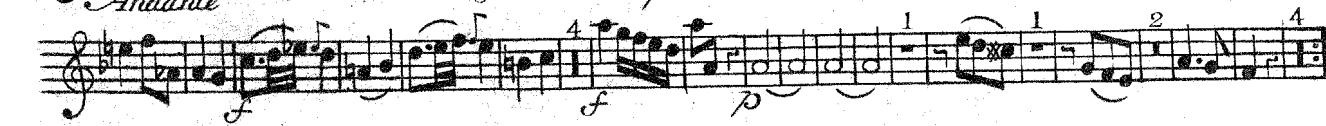
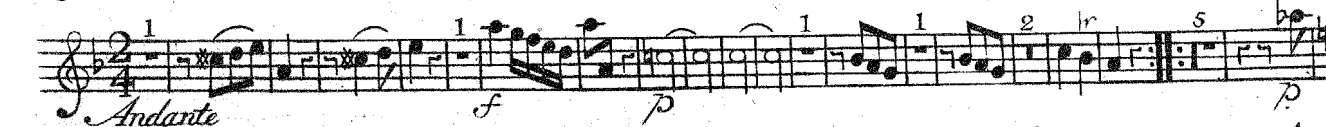
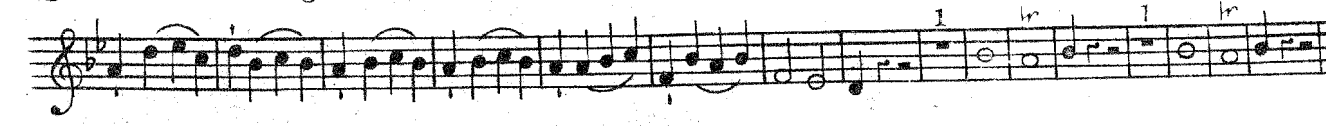
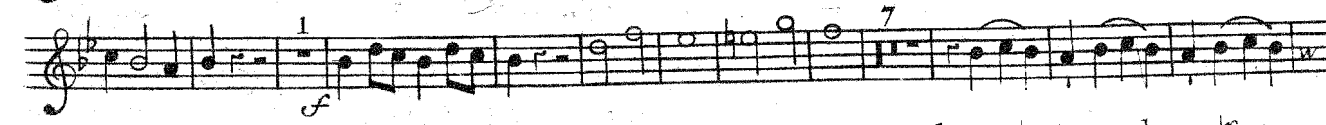
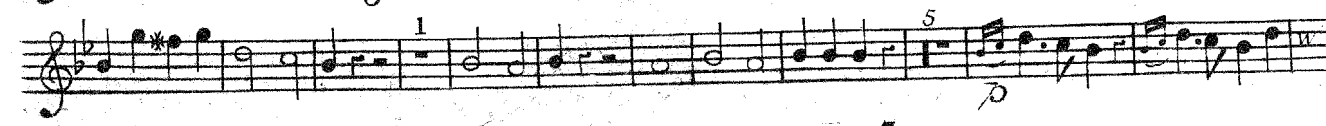
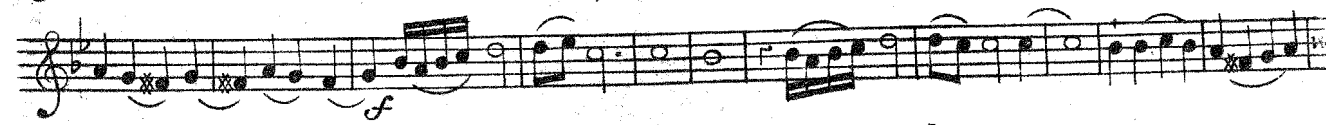
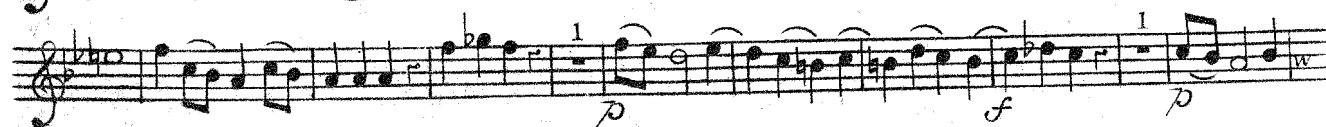
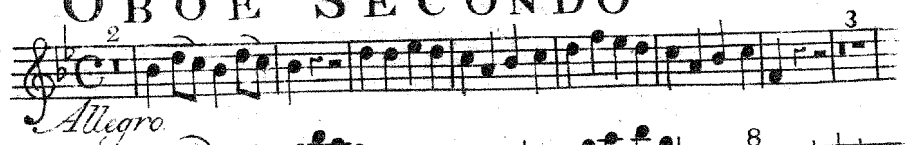
Measures 11-12 of the Oboe Second staff. Measure 11 starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 12 continues with quarter notes D5, E5, and F5. Dynamics include *p* (piano) at measure 11 and *f* (forte) at measure 12.

Measures 13-14 of the Oboe Second staff. Measure 13 starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 14 continues with quarter notes D5, E5, and F5. Dynamics include *p* (piano) at measure 13 and *f* (forte) at measure 14.

Measures 15-16 of the Oboe Second staff. Measure 15 starts with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 16 continues with quarter notes D5, E5, and F5. Dynamics include *p* (piano) at measure 15 and *f* (forte) at measure 16.

## OBOE SECONDO

## SINFONIA VI





# Graaf's Sinfon. Op. 7.

## SINFONIA I D Corno Primo

*Allegro*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*Andante*  
*Tacet*

*Allegro*

*pp* *f* *p* *cres* *f* *pp* *pp* *f* *pp* *f* *pp* *cres* *f*



# CORNO PRIMO

The image shows a musical score for a piece titled "THE ROSE TREE". The score is written on five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked "Andante" and the dynamics are "p" (piano) and "f" (forte). The second staff continues the melody with a triplet of eighth notes. The third staff changes the time signature to 3/4 and the tempo to "Allegro". It includes a "Fine" marking and a "Da Capo" instruction. The fourth and fifth staves continue the melody with various dynamics and a final triplet. The score is a single system, likely for a piano or guitar.

# SINFONIA III

**SINFONIA III** *Allegro*

*p* *f* *ff* *andante* *Tacet*

# A CORNO PRIMO

## SINFONIA IV

3

*Allegro*

*f p f p f*

*p f p f*

*f p f*

*Andante*

*Tacet*

*Menuetto*

*Presto*

*Trio*

*Tacet*

*Men. D.C.*

## SINFONIA V

F

*Allegro*

*f p f p f*

*p f p f*

*f p f*

*Largo*

*Tacet*

## CORNO PRIMO

*Presto*

*fp fp fp f* *p* *f* *p fp* *cres* *f*


SINFONIA VI *B*  
*Allegro*

*p* *f* *p* *f* *Andante Tacet*

CORNO SECONDO

# SINFONIA

**D. CORNO SECONDO**



*Allegro*

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a piano introduction marked 'f' (forte). The first line of the melody is marked with a '1' and a fermata. The second line is marked with an '8' and a fermata. The third line is marked with a '2' and a fermata. The melody is composed of eighth and sixteenth notes, with some rests. The score ends with a double bar line and a repeat sign.

A musical staff with a treble clef. The notation consists of a series of eighth notes, followed by a double bar line. To the right of the double bar line, the text "Andante Tacet" is written in a cursive script.

# SINFONIA II

E $\flat$  6

*Allegro*

A musical score for a single melodic line, likely for a voice or a single instrument. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. There are two dynamic markings: *pp* (pianissimo) and *f* (forte). The score is divided into two sections by a double bar line. The first section is marked *pp* and the second section is marked *f*. The second section begins with a measure containing a '2' above it, followed by a measure with a '5' above it. The score ends with a double bar line and a repeat sign.

The first system of the musical score for 'The Swan Song' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The melody consists of a series of eighth and sixteenth notes, with some measures containing rests. A first ending bracket is indicated by the number '1' above the staff. The system concludes with a double bar line and a repeat sign.



**CONTRABASSO**

4 *p* *Andante* 1 1 3

*Fine* *p* *f*

6 *Allegro* *p*

5 *f* 5 *w*

8 *p* 3 *Da Capo*

SINFONIA III

*Allegro*

*f* *p* *f*

*Andante Tacet.*

*Presto*

*f* *p* *f*

99



# SINFONIA IV A CORNO SECONDO

3

*Allegro*

*Menuetto*

*Presto*

# SINFONIA V

F

*Allegro*

## CORNO SECONDO

**CORNI SECONDI**

*Presto*

*p* *f* *p fp*

*fp fp fp f* *p cres.*

*f fp fp fp fp* *f*

*fp fp fp fp f fpfpf* *fpf f*

# SINFONIA VI

SINFONIA VI <sup>B<sub>2</sub></sup>

*Allegro*

*p* *f*

*Andante Tacet.*

*Allegro*

*p*

*Fin.*